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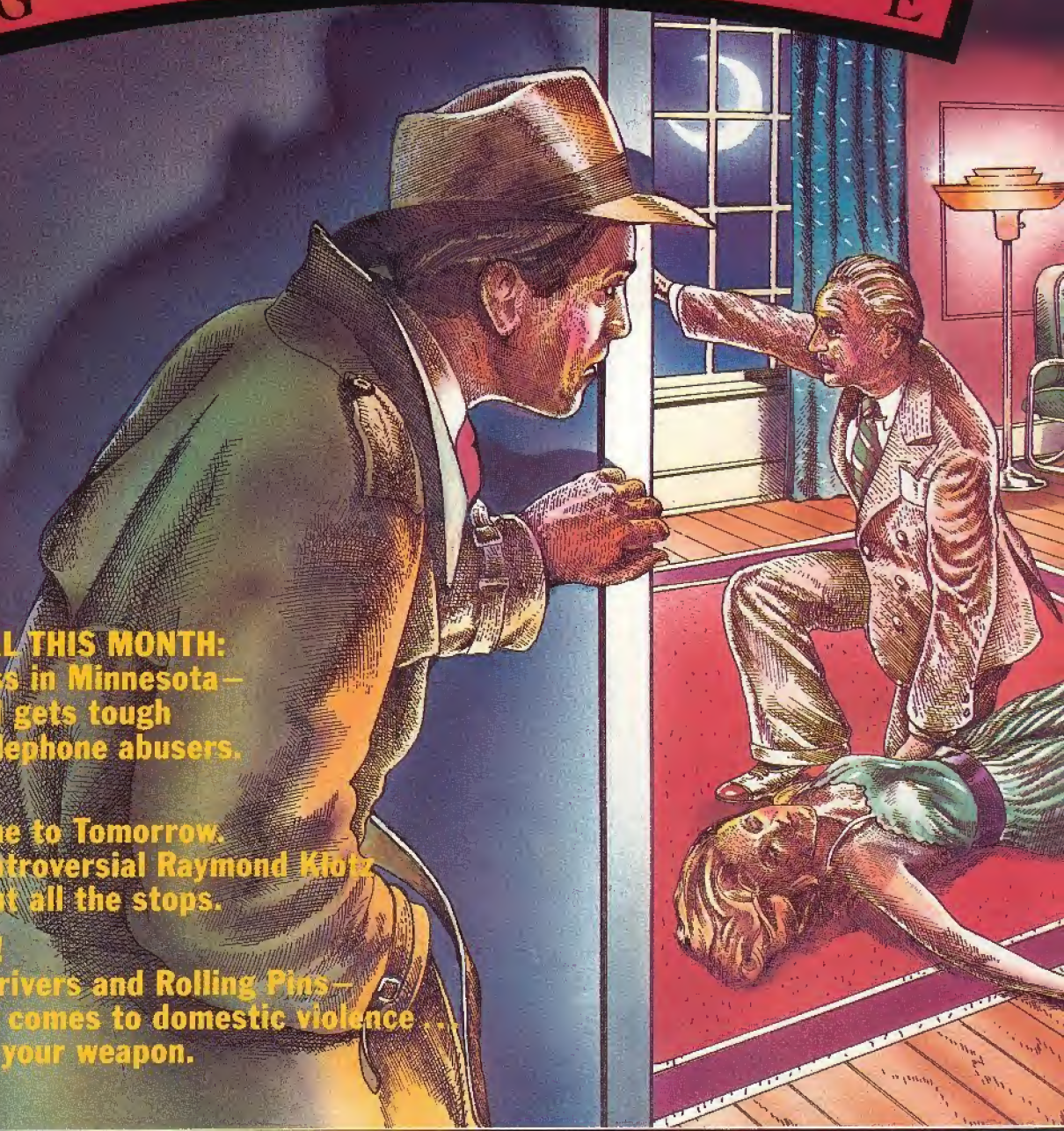
DETECTIVE

G A Z E T T E

SPECIAL THIS MONTH:
Madness in Minnesota—
The FBI gets tough
with telephone abusers.

AND!!
Welcome to Tomorrow.
The controversial Raymond Klotz
pulls out all the stops.

PLUS!!!
Screwdrivers and Rolling Pins—
when it comes to domestic violence
choose your weapon.



When Mr. and Mrs. Bob Lundstrom of Great Prairie, Minnesota, had their first telephone installed in their home last April, they celebrated by making calls to neighbors all over the county. This wonderful invention was a gift from God. Until late one November night when the 'phone rang and the Lundstroms received their first . . .

DEATH THREAT!

LAW ENFORCEMENT GETS TOUGH WITH DEVIANTS WHO PLAGUE THE 'PHONE LINES.

Live a.m., I was lying in my bed trying to decide what to do next," recalls Bob Lundstrom. "My wife kept asking, 'who was that calling, Bob?' And I kept answering over and over, 'It was nobody we know; a wrong number for someone named Minkinin.'"

"Eunice knew there was something more to it than that. She knew because I couldn't fall back to sleep after the call. I kept hearing the voice, a southerner's voice, over and over in my head. 'Lundstrom, watch out behind you, don't stay out after dark and don't let me catch you in St. Croix Bluffs ever again—or you're a dead man!'"

"I didn't know what to do. It was five o'clock in the morning, and it didn't seem like it would do much good to call the sheriff that night. I had no idea where the 'phone call came from or who



was behind it.

"All I knew was that I was scared and a bit mad. I haven't felt that powerless since the German bombing raids in the World War. It could be a prank. But then, you can bet I'd think twice before I showed my face in St. Croix Bluffs after dark again. I was a gun-shy man. I had to talk to someone. So after three or four days of agony, I called the FBI."

TOUGH TALK AT THE TOP.

Authorities at the telephone company and at the Federal Bureau of Investigation have been plagued by a new rash of what authorities are calling "the telephone intimidators"—people who use the nation's 'phone systems to scare or abuse innocent citizens with life-threatening or obscene 'phone calls.

Up until this year, the menace was not widespread enough to warrant a full-scale investigation. But now J. Edgar Hoover's G-men are attacking the problem with a crack squad of electrical experts who, working with engineers at the Bell System and Western Electric, hope to bring the plague under control in the near future.

"We're going to bring 'phone abusers to justice," says Hoover. "Already legislation is pending in the House and Senate that will make telephone threats and abuse a Federal offense."

While most of the reports of 'phone abuse are prank calls, a great number are actual threats on people's lives. Take, for instance, the case of Mafia boss Louis Gambognini, who died last year in a hail of bullets outside his Providence, Rhode Island, fortress. His last words were

made to one of his aides as he stepped out of the front door of his mansion: "The punks are threatening me over the telephone now. Can you believe that? They say they're going to gun me down." But cases like Bob Lundstrom's are more the norm. Readers will be happy to note that Lundstrom's case turned out to be nothing more than a random 'phone call made from a crossroads diner just outside of Great Prairie.

"It was probably just a drunken truck driver on his way back to Mississippi," said FBI Midwestern Director of Operations Harold Pinkolt.

"The point is that if victims respond quickly enough, we may have time to trace the call back to its origin and nail the perpetrator," Pinkolt says. The FBI is putting together an elaborate tracer system that Pinkolt says "will nail the offenders in a matter of minutes." Sources close to the story say that the new tracer system—code-named "Operation Infocept"—is still a long way from being indefectible.

An FBI agent in Minneapolis, who demanded anonymity, detailed this exclusive story for the *Nat'l Detective Gazette*.

"We spend a lot of time sitting around playing gin rummy, you know. Shoot, my first assignment in Minneapolis was a stakeout that lasted nine days, and the guy wasn't nowhere near the building we were watching. But this 'Operation Infocept' is really something. See, we're trying out this new tracer system, and we got our first call from a panicky housewife out in Stillwater, who said she got a call from someone who was going to kidnap her the next time she went down to the

drugstore for a soda. Well, instead of asking questions, we hooked right up into the system and traced the call back to a house out in Dellwood. So we—me and five other fully armed agents—sped out there in hopes of catching the punk red-handed. We should have known something was fishy when we showed up at 38 Lakeland Drive, and it was a beautiful two-story Colonial. But we didn't have time to think about all that. We busted in the front door, and all we found was this woman with her little baby fixing dinner and listening to the radio. I guess the system traced the 'phone call to the wrong place, because that lady sure didn't seem like she'd be making threatening 'phone calls. We never did get our man. But you know, we're still working out the kinks.

"The kicker is, we come to find out later that the lady who had been threatened didn't even drink soda. And that she lived out in the sticks, about thirty miles from the nearest drugstore. She only went into town about once a week!"

Director Pinkolt had little comment on this particular case. He said only, "As with any new crime-solving accessory, it takes some time to perfect the system. We don't let minor mishaps deter us from our goals."

Meanwhile, back in Washington, Director Hoover has set a five-year deadline for the total implementation of 'Operation Infocept.' Criminologists here at the *Gazette* and at police departments all over the country eagerly await new developments in the field of electric surveillance and interception. Hoover promises not to let us down.

INVESTIGATIVE MACHINES *of the Future!*

by Raymond Klotz, D.Cr.

The days of Flash Gordon, Private Detective, may not be so far off as we think, theorizes the controversial doctor of criminology. In this excerpt from his futuristic commentary, 1985, the good doctor hypothesizes an outlandish answer box that makes us wonder: will machines one day rule the world?

The day will come—perhaps not in our lifetimes, but surely in the early part of the next millennium—when machines will be the most important tool of the detective's craft.

This prediction, which I have named the *Pathos Parabola Hypothesis* (PPH), has been a hotly contested issue ever since I first presented it at the American Criminologists Conference in 1934. Veteran detectives have been laggard in accepting the inevitability of this cataclysm. But careful deduction and rational extrapolation bear out the validity of the PPH.

Editor's note: Dr. Klotz uses many big words. But he refused to let us edit his column on the grounds that it would, as he says, "enervate the verisimilitude of my contentions"—whatever that means.

One day machines with brains—not flaccid gray cerebellums, but brains of humming wires, trembling electrodes and glowing cathodes—will be doing the exhaustive legwork of ten, even fifty hawkshaws. The crime lab will be replete with unctuous

robots and eager automatons. But the real heroes will not be these machines; on the contrary, they will be the honest men and women who build and operate the machines. They, together with their whirring, beeping mnemonic devices, will be the ones who abrogate crime in the next millennium.

Editor's note: What the doctor is trying to say is that pretty soon you're going to be solving crimes with machines. And if you don't like that, try a baseball bat.

To the doubters and denigrators who remain impervious to my predictions, I offer a whole host of *already existing* technological achievements that provide proof of the ceaseless procession of the techno-sophisticative march into the future! The radio: where would any metropolitan police force be without it? Yet, only twenty years ago, when the first commercial broadcast came over KDKA Pittsburgh, there were thousands who believed it would never last. The telephone: ten years ago, had you any conception of the powers of surveil-

lance and intercept that the telephone provided? Today, would any law enforcement agency be able to survive without the everyday 'phone tap? And you may have gazed in astonishment at the newest wonder machine, the so-called television. Who would have thought that one day a visual panoply of optic enchantment would oscillate unseen over the airwaves? And who, ten years from today, will deny the incredible powers of surveillance and eavesdropping that the television provides?

Editor's note: Dr. Klotz's so-called "television" does indeed exist. Whether or not it can be of assistance in the apprehension of criminals remains to be seen. Klotz's opinions are not necessarily the opinions of this publication.

At this point, the Pathos Parabola Hypothesis is irrefutably valid. But, as with any brilliant concept, there comes a juncture where what is known must be relegated to the back of our minds and what is recondite must be explored. So, for a moment, suspend what is known, unharness your inhibitions, un-



fetter your foregone conclusions and imagine the next great invention... **THE ELECTRO MAGIC BRAIN (EMB).**

Editor's note: As this issue goes to press, Dr. Klotz has exiled himself to Walla Walla, Washington, where he continues his EMB research. Much of the scientific community has discounted this portion of the Pathos Parabola Hypothesis. But in the Nat'l Detective Gazette tradition, we print even the most phantasmagorical segments of the doctor's postulates.

As a scientist and a moralist, I am not at liberty to divulge the details of my 10-year employment in the service of our FBI. Suffice to say that the Bureau maintains some type of dossier on every man, woman and child in these United States of America.

One day, all the information that is contained in these files

will be electro-mechanically sealed inside the circuits of gigantic Electro Magic Brains. At the issue of a single cryptic voice command, such as "OKLIT VOS FROB VEN-VEN DOOBEL-DEE," the brain will regurgitate reams of information stored within its vast memory. Smaller versions of the brain will be linked to the main-brain through an extensive wire system called a "meshwork." And these micro-brains will be able to communicate with the main-brain in a special brain language known to only a select few law-enforcement officials throughout the nation. Information will be permanently stored on tiny ticker-tape machines using a binary code of dots and dashes similar to Morse Code. Other codes will be organized into logical packages of information and commands that determine what the machine does. These packages will be bundled together into crime-solving "programs."

Obviously, the minute details of the Electro Magic Brain's operation and utility remain in question. We are still in the conceptual stages of development. Yet, the powers that be in our vast national security service have deemed the EMB the vanguard of our future efforts in crime control for the next millennium. I, for one, have no misgivings about the plausibility of the Electro Magic Brain. Its day is coming. Those who fail to utilize the potentials of tomorrow will be living in the past. I implore detectives everywhere to heed this message.

Editor's note: The Nat'l Detective Gazette has begun to see the wisdom of some of Klotz's predictions. We have just acquired two mechanical adding machines for our accounting department.

TIPS FOR GREENHORNS

Domestic squabbles can cause two things—ulcers and death. Heck, think about it . . . you got a kitchen full of knives, forks and various blunt objects. And you got a couple of red-hot lovers who aren't asking for a third opinion . . . you know what I mean?

by Capt. Jock Barnes



Give me five minutes of your time, and I'll tell you a story that will make you think twice about bustin' up a love nest. I'm going to relate the details of just one case to you. I think it gives you a pretty good idea of what the heck danger is. If you haven't learned anything after reading this, you ought to consider going back to selling ladies' shoes at Montgomery Wards.

I used to work with a guy named Paul Kelly. I liked that guy a lot; I walked a beat with him for six years. The Barrio, Watts. We even did a few weeks' detail down at Muscle Beach. We were friends. We used to drink together. He and his wife Paula used to come over on Saturdays, and we'd drive up the coast to Atascadero where we used to swim. That was a long time ago. Paul's dead now. I watched him die because of our stupidity. I watched a man sink a rusty screwdriver into his gut while I

lay half-conscious on the kitchen floor of a grimy little apartment in east L.A. It was a pointless murder. One that shouldn't have happened.

It started as just another simple domestic case. It was August—hot as a grasshopper's rear-end in a brush fire. A woman called the precinct about six o'clock one Saturday evening all in a conniption. She said her husband was trying to kill her because she was messing around with the milkman or some such nonsense. To tell you the truth, I don't remember. Paul and I were in the area, so we checked it out. It was a half hour to shift change, and we didn't feel like making an evening of it, if you catch my drift. We didn't case the joint before we went up. That was our first mistake. Before we knew shucks for Shinola, we were backed up against the kitchen wall with a sawed-off shotgun dancing lullabies before our eyes. I noticed a picture of the Pope

hanging on the wall behind the guy with the gun. Very comforting.

Paul was on my left, next to the kitchen table. I stood beside him facing the guy. Behind me was an open door and a hallway leading off into the living room. We had to think fast. I started talking to the guy, telling him he didn't need the gun. We were only there to answer the complaints of his wife, who at this time I didn't see. I thought for a minute that the guy might have already bumped her off, so I started to get a little scared, thinking he didn't really have anything more to lose by knocking off a couple of cops. I looked at Paul and knew right away what he was thinking. He was ready to go for the guy's gun if I could just distract his attention for a split second. I asked him if he and his wife needed to see a marriage counselor or something. He laughed at me and then started getting mad. I guess he didn't

like the idea of me and Paul busting up his little party. While I was trying to calm the dude down, Paul gave a little head fake and went for the gun. Paul was quick as sin. He used to play semi-pro ball with the Escondido Onions. I saw him get hold of the barrel just as it exploded. I went down like a ton of bricks with an incredible blow to the head. I thought I was hit, but when I looked up I saw the lovely housewife standing over me with a rolling pin. She had opened up a pretty big gash in my noggin, and I was dazed bad. I could see Paul across the room struggling with the dude. The gun had sprayed wide, but Paul still managed to take a couple pellets in the arm. The guy had him down on the floor and was reaching for a screwdriver when I started to yell. That was the last thing I re-

member. The old lady cuffed me again with the equalizer and the next thing I knew, I was in the hospital. Paul died from the stab wound. And that was that.

O.K., so what's the moral to the story? You figure it out. There we were, two cock-sure cops with a combined experience of a whopping twelve years. It was Saturday night, and we didn't feel much like hanging around the zoo. We were impatient, clumsy and stupid. We paid a high price for it, too. You don't have to.

Always case a joint before you start busting down doors. See who's who and what's what. Play it cool; don't be a jerk. People don't like jerks—especially jerks in uniform. These domestic squabbles *never* have to end up like this. Just have a little consideration for the parties involved.

They don't want spectators at their fistfights. They get mad easy. They're already mad. That guy, Johnny Cordoba, he didn't *mean* to kill Paul. And his wife there, sweet Suzy with the rolling pin, she was probably getting ready to take it out on Johnny when we happened to walk in. So I ended up getting the wood. It just goes to prove that in the heat of passion, people like that will strike out at anything and anybody. So don't get in their way. You're a referee, not a participant. But that doesn't do Paul any good now. Johnny Cordoba's up at San Quentin for the next 60 years making license plates, and Paul is gone. It didn't have to happen that way. Don't let it happen to you!

Captain Barnes is a retired LAPD veteran who walked the Angel City beat for over 40 years. He now lives with his wife June and his dog Fang in retirement in Redondo Beach.



L.A. gumshoes rate the watering holes.

There are jock bars, jazz bars, junker bars and jive bars. But where do off-duty L.A. detectives go when they need a moment's reflection and a stiff drink? Our West Coast *Gazette* staffer surveyed over a hundred law-enforcement types and asked them to pick the five best bars in the area.

1. The Condor's Nest, 2424 Caristas Springs Blvd., L.A. Far and away the favorite, this dark and secluded haven has everything but a snooker table.

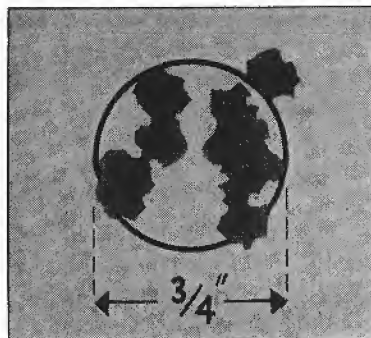
2. The Shasta Lounge, Beacon Court, Hollywood. For the best selection of single malts and imported ales, you can't do any better than this.

3. Fish Camp, MacArthur Wharf, Long Beach. Long-shoremen and the law mix in this unpretentious warehouse bar. Cheap.

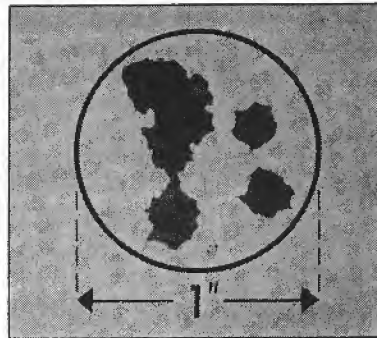
4. The Bel Pre, 4162 Gardena Rd., Torrance. L.A.'s darkest and most secret rendezvous.

5. The Brass Lantern, corner Berez and LaVezza, San Fernandito. Where all good cops go when they need to get out of town. Try the Moo Goo Gai Pan!

YOU CAN'T AFFORD TO MISS!



The target above was shot at 50 yards in machine-rest test with a 10-inch barrel. All shots hit the $\frac{3}{4}$ -inch circle.



The target above was shot at 50 yards in machine-rest test with a 6-inch barrel. All bullets hitting the 1-inch circle.

With Peters ammunition there's *less chance* of your missing!

FOR MATCH SHOOTING—these machine-rest groups prove that Peters Police Match ammunition is more accurate. Such groupings are possible only because of precision manufacturing operations and superior technical control.

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FOR REGULAR SERVICE SHOOTING—there's a complete line of Peters Rustless center fire service cartridges—.32's, .38's and .45's. These cartridges are specified and recognized as standard ammunition by police departments of leading cities, and foremost law enforcement agencies.

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Whichever type or calibre you need, Peters is the Ammunition That Inspires Confidence.

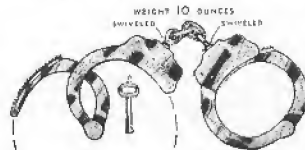
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Instruction Manual for The WITNESS

Instruction Manual for The WITNESS

In *The WITNESS*, you are a police detective working near Los Angeles. The year is 1938, and on this stormy February night a wealthy but frightened man has asked you for protection. In spite of your best efforts, a death will occur, and you will have twelve hours to solve the mystery and try to arrest the killer.

If you think you have enough evidence against one or more suspects to convince a jury of their guilt, you can arrest them and conclude the case. Your ever-helpful assistant, Sergeant Duffy, will assist you in taking the accused into custody. (He will also offer help before the arrest if you ask him for it.) You can expect to receive a letter from your superiors about the outcome of the grand jury investigation—and, if the District Attorney gets an indictment, of the trial itself. If the jury does not convict, your higher-ups will probably tell you where you may have erred, so that you can profit from your mistakes.

Because the State cannot win the case unless it can prove guilt beyond a reasonable doubt, you are expected to establish the three traditional ingredients of an ironclad case for the prosecution: the accused must have had a motive, a method, and ample opportunity to commit the crime. There are many possible endings to this case, and the one you reach is determined by your actions and by the deductions you draw from the evidence you gather. But one ending fits the facts better than any other, and you will know it when you reach it.

As in all Infocom interactive fiction, *The WITNESS* understands a very large vocabulary. Appendix B on page 18 lists several commands that will be useful in your investigation. Some of the commands listed are found in all Infocom fiction; others are included especially for *The WITNESS*. All detectives will want to familiarize themselves with this list.

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An Overview

Interactive fiction is a story in which *you* are the main character. You determine the actions of the character and the direction the story will take.

Each piece of interactive fiction, such as *The WITNESS*, presents you with a series of locations, items, characters and events. You can interact with this scenario in a variety of ways: moving around, talking to other characters, obtaining and using objects, etc.

You will have to interact with several characters and solve many puzzles as you move through *The WITNESS*. Frequently you will need to bring a certain item to a particular place, and then use it in the proper way, to solve a puzzle. Remember that other characters may help you or deceive you when you try to solve a given puzzle.

In *The WITNESS*, time passes only in response to your input. The clocks in the story will advance each time you type a sentence and press the RETURN (or ENTER) key. If you don't make any moves, the story will not progress; so you can plan your turns as slowly and carefully as you want. Most investigative actions will take one minute. Some actions, such as when you EXAMINE (something) CAREFULLY, will take a little longer.

Tips for Novices

1. When you begin *The WITNESS*, you should first become familiar with your surroundings. Explore every location carefully. Note any interesting objects and all exits from the location. As you explore the house and yard, it is a very good idea to make a map of the geography. Even the most experienced and capable detectives find it wise to make a map showing each location, the directions connecting it to adjoining locations, and any interesting objects there.
2. Read everything carefully. There are clues in many of the descriptions of locations and objects. Also check labels, books and other items. Many objects in the story can be picked up and are needed to solve puzzles.
3. Unlike other "adventure games" you may have played, there are many possible routes to completing *The WITNESS*; there is no one "correct" order for solving puzzles. Some puzzles have many solutions; others don't need solutions at all. However, sometimes you will have to solve one puzzle in order to obtain the tools or information you need to solve another.
4. It is often helpful to do *The WITNESS* with another person. Different people may find different puzzles easy, and can often complement each other.

5. Don't be afraid to try something bold or strange—you can always *SAVE* your position first if you want. (See "Starting and Stopping" on page 16.) Trying the bizarre can be fun and will often give you a clue. Here's an example:

> GIVE THE SOGGY NEWSPAPER TO THE NIGHT WATCHMAN

The night watchman tastes the soggy newspaper, spits it out, shivers, and looks at you sadly.

You have just learned that there probably is something which would be better to give to the night watchman. Maybe the bottle of brandy you saw earlier in the story...?

6. If you really have difficulty, you can order a hint booklet and a complete map from Infocom using the order form that came in your package. You don't *need* this booklet to enjoy and solve the story, but it will be helpful to some people.

7. Read the sample transcript on page 21: it's a good example of how Infocom interactive fiction works.

Communicating with The WITNESS

In The WITNESS, you type your commands in plain English each time you see the prompt (>). The WITNESS usually acts as if your sentence begins with "I want to..." although you should not type those words explicitly. You can use articles (words like THE) if you want, and you can use capital letters if you want; The WITNESS doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key and The WITNESS will process your request. The WITNESS then displays a response telling you whether what you want to do is possible in the current situation, and if it is, whether anything happened as a result.

The WITNESS distinguishes words by their first six letters, and all subsequent letters are ignored. Therefore, WINDOW, WINDOWsill, and WINDOWpane would all be treated as the same word by The WITNESS.

To move from place to place, type the direction you want to go: NORTH, SOUTH, EAST, or WEST. You may abbreviate these to N, S, E, or W, respectively. You don't need to move around within a place: everything there is within your reach unless you are sitting down or hiding.

The WITNESS understands many different kinds of sentences. Here are a few examples. (Note that some of these objects do not actually appear in The WITNESS.)

WALK NORTH

GO SOUTH

L

OPEN THE WOODEN DOOR

EXAMINE THE RADIO

LOOK BEHIND THE STATUE

LOOK UNDER THE ROCK

LOOK INSIDE THE VAT

TAKE BOX

TAKE THE BOOKS

PICK UP THE WOODEN BOX

LOCK THE DOOR WITH THE KEY

PUSH THE BUTTON

PUT TOOTHBRUSH UNDER BED

You can use multiple objects with certain verbs. You must separate multiple objects of a verb by the word AND or by a comma. Some examples:

TAKE KNIFE, BOOK, COMPASS

DROP THE BOX, THE GUN, AND THE JAR

PUT THE GOLD BAR AND THE NECKLACE IN THE REFRIGERATOR

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Each sentence will still count as a turn.) You don't need to type a period at the end of an input line. For example, you could input all of the following at once, before pressing the RETURN (or ENTER) key:

PUT DOWN THE CUP OF COFFEE THEN TAKE THE PENCIL. LOOK BEHIND THE PAINTING THEN SIT DOWN ON THE DAVENPORT THEN READ THE MAGAZINE

The word IT can be very useful. For example:
EXAMINE THE RADIO. TURN IT ON
OPEN THE BOX. LOOK IN IT. CLOSE IT THEN
LOCK IT

You will meet other characters in The WITNESS.
You can talk to them using the format: CHARACTER,
DO THIS. Here are some examples:

PETE, GIVE ME THE KEY
WALTER, TURN OFF THE RADIO
ALICE, PET THE PURRING CAT

Once you've engaged someone in conversation,
you can often skip the formalities and just state your
requests as long as that person remains in the same
room with you.

Characters will answer *only two* kinds of ques-
tions: asking for information about someone or some-
thing, and asking for the whereabouts of someone
or something. Here are some examples:

MR JONES, TELL ME ABOUT MRS JONES
JIM, WHERE IS THE BUTLER
SCOTT, HAVE YOU SEEN THE BULLETS?

If your sentence is ambiguous, The WITNESS will
ask what you really mean. You can answer most of
these questions briefly by supplying the missing
information, rather than retyping the entire input.
You can do this only at the very next prompt.
For example:

> OPEN THE DOOR
(Which door do you mean, the bedroom door or the
closet door?)
> BEDROOM
The bedroom door is now open.

The WITNESS uses many words in its descriptions
that it will not recognize in your sentences. For ex-
ample, you might read "Moonlit clouds flit across the
evening sky." However, if The WITNESS doesn't
recognize the words MOONLIT or CLOUDS in your
input, you can assume that they are not important
to your completion of the story, but are included only
to enhance your mental imagery of the scene. The
WITNESS recognizes over 700 words, nearly all
that you are likely to use in your commands. If The
WITNESS doesn't know a word you used, or any of its
common synonyms, you are almost certainly trying
something that is not important in the story.

Starting and Stopping

Loading the Witness: Now that you know what to expect in The WITNESS, it's time for you to load your disk. To load The WITNESS, follow the instructions on your Reference Card.

Following the copyright notice and the release number of the story, you will see a description of the starting location. Here's a quick exercise to help you get accustomed to interacting with The WITNESS. At the first prompt, type:

LOOK UP

Then press the RETURN (or ENTER) key. The WITNESS will respond with:

There's a dark, cloudy sky above you.
What next?

Now try typing:

WALK NORTH

After you press the RETURN (or ENTER) key, The WITNESS will respond:

You are now on the driveway. The driveway, paved with peastone, runs from the entrance at the south end in a curve to a two-car garage at the east end. North of you is the front porch, the entrance to the house.

Saving and Restoring: It will probably take you a good deal of time to finish The WITNESS. You probably won't solve the mystery in one sitting. The WITNESS allows you to continue your story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. There is a command, called SAVE, that makes a "snapshot" of your position in the story. If you are prudent, you may want to SAVE your position before you begin (or after you complete) any particularly tricky or dangerous part of the story. Having taken this snapshot, you can go back to that position whenever you want, even though you may have failed to solve the mystery later.

In order to SAVE your position, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Note that many computers require a blank disk, initialized and formatted, to use as a "save disk." Using a disk with data on it (not counting other WITNESS saves) may result in the loss of that data, depending on your computer.

You can RESTORE a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. The WITNESS will now let you continue from your saved position. You can type LOOK for a description of where you are.

Quitting and Restarting: If you want to abandon your current position, and start over from the beginning of the story, you can use the RESTART command. The WITNESS will then ask if you really want to start over from the beginning. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT. The WITNESS will ask if you really want to leave the story. If you do, type Y or YES and press the RETURN (or ENTER) key.

Remember, when you RESTART or QUIT: if you ever want to return to your current position, you must first do a SAVE.

Appendix A

Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card that's inside The WITNESS package.

2. When you see the prompt (>) on your screen, The WITNESS is waiting for your command. There are four kinds of commands that The WITNESS understands:

A. Commands to move from location to location: To move around, just type the direction you want to go: NORTH, SOUTH, EAST, or WEST (or N, S, E, or W).

B. Commands to do things: To do things, just type whatever it is you want to do. For example: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you are familiar with simple commands, you'll want to try some complex ones. Some examples of these can be found in the section called "Communicating with The WITNESS" on page 14.

C. Commands given to people: To talk to people, just type their name, then a comma, then what you want to say to them. For example: MARC, TURN OFF THE RADIO or MRS APPLETON, TELL ME ABOUT YOUR HUSBAND.

D. Special one-word commands: Some one-word commands give you specific information or affect your output. A list of useful commands can be found in the section called "Important Commands" on page 18.

3. Important! After you finish typing your command, you must press the RETURN (or ENTER) key. This will make The WITNESS respond to your command.

4. On most computers we have included a special line on your screen called the status line. It tells you two things: the name of your current location and the time in the story.

5. You can pick up and carry many of the items you will find in the story. For example, if you type TAKE THE FOLDER, you will be carrying it. You can type INVENTORY (or simply I) to see a list of the items you're carrying.

6. If you have any trouble, refer to the rest of the manual for more detailed instructions and sample commands.

7. When you want to stop, save your place for later, or start over, see the instructions in the "Starting and Stopping" section on page 16.

Appendix B

Important Commands

Listed below are just some of the commands that you will find useful in the story. Some of these commands order The WITNESS to give you specific information. You can use these over and over as needed. Some of them constitute a “turn” (the clock in the story will advance), others do not.

ACCUSE (someone) **OF** (something)—This makes an accusation against someone.

ANALYZE (something)—Duffy, your assistant, will take “something” to the police lab for routine analysis, including fingerprints.

ANALYZE (something) **FOR** (something specific)—If you’re looking for a specific substance on or in “something,” the lab will run a special analysis.

ARREST (someone)—If you’ve found enough evidence, this sentence will end the case and describe the outcome of the prosecution.

ASK (someone) **ABOUT** (someone or something)—This is an impersonal form of the sentence CHARACTER, TELL ME ABOUT (someone or something).

BRIEF—This tells The WITNESS to give you the full description of a location only the first time you enter it. On subsequent visits, The WITNESS will tell you only the name of the location and the objects present. This is how The WITNESS will normally act, unless you tell it to do otherwise using the **SUPERBRIEF** or **VERBOSE** commands.

CONTINUE—This is the same as **RESTORE**.

EXAMINE (something)—You will probably use this a lot.

EXAMINE (something) **CAREFULLY**—You will probably use this occasionally, when you think that spending more time will give you more results.

FINGERPRINT (something)—This is the same as **ANALYZE** (something) **FOR FINGERPRINTS**.

INVENTORY—This will list your current possessions. You can abbreviate **INVENTORY** to **I**.

LOOK—This command will cause The WITNESS to describe your surroundings in full detail. You can abbreviate **LOOK** to **L**.

QUIT—This command gives you the option to stop the story entirely. If you want to **SAVE** your position first, follow the instructions in the “Starting and Stopping” section on page 16. You can abbreviate **QUIT** to **Q**.

RESTART—This ends the story and starts it over from the beginning.

RESTORE—This lets you continue an investigation that you have suspended earlier. The command **CONTINUE** will do the same thing. See “Starting and Stopping” on page 16 for more details.

REVISION—This is the same as **VERSION**.

SAVE—This makes a “snapshot” of your current position onto your storage disk. You can return to a saved position in the future using the **RESTORE** command. See “Starting and Stopping” on page 16 for more details.

SCRIPT—This command assumes that you have a printer. It commands the printer to begin printing a transcript of your story. This option is not required for The WITNESS, and will work only on some computers; consult your Reference Card for details.

SEARCH (someone or something)—This is a search for unusual items.

SEARCH (someone) **FOR** (something specific)—This is a search for something in particular, whether unusual or not.

SHOW (something) **TO** (someone)—You may get an interesting reaction.

SUPERBRIEF—This commands The WITNESS to display only the name of a location you have entered, even if you have never been there before. In **SUPERBRIEF** mode, The WITNESS will not even mention which objects are present. Of course, you can always get a description of your location and its objects by typing **LOOK**. In **SUPERBRIEF** mode, the blank lines between turns will be eliminated. This mode is meant for detectives who are already very familiar with the geography. (Compare **BRIEF** and **VERBOSE**.)

SUSPEND—This is the same as **SAVE**.

TIME—This command tells you the time in the story. This is particularly useful for those versions which have no status line.

UNSCRIPT—This commands your printer to stop printing.

VERBOSE—This tells The WITNESS to provide the full descriptions of each location, and the objects in it, every time you enter a location, even if you've been there before. (Compare **BRIEF** and **SUPERBRIEF**.)

VERSION—The WITNESS responds by showing you the release number and the serial number of your copy of the story. You should include this information if you ever report "bugs" in the story or problems with your disk.

WAIT—This command lets you wait for 10 minutes, unless something interesting happens while you're waiting. You can abbreviate **WAIT** to **Z**.

WAIT FOR (someone or some amount of time)—You may wait for some specified amount of time; if something interesting happens in the meantime, however, your wait will terminate then. You may also wait for a character to arrive; if something interesting happens in the meantime, or if the character doesn't show up after a long time, The WITNESS will ask you if you want to keep waiting.

WAIT UNTIL (time)—This causes time to pass until the desired time arrives. If anything interesting happens during this time, you will have a chance to stop waiting.

Appendix C

Some Recognized Verbs

This is only a partial list of the verbs that The WITNESS understands. There are many more. Remember that you can use a variety of prepositions with them. For example, **LOOK** can become **LOOK BEHIND**, **LOOK UNDER**, **LOOK INSIDE**, **LOOK THROUGH**, etc.

CALL	GIVE	MOVE	SMELL
CLEAN	HELP	OPEN	TAKE
CLOSE	HIDE	PUT	TIE
COMPARE	KISS	READ	TURN
DROP	KNOCK	RING	UNLOCK
FIND	LISTEN	RUB	WAKE
FOLLOW	LOCK	SIT	WALK

Appendix D

The WITNESS Complaints

Completely mystifying sentences will cause The WITNESS to complain in one way or another. After making the complaint, The WITNESS will ignore the rest of the input line. (Unusual events, such as a gunshot, may also cause The WITNESS to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of The WITNESS's complaints:

YOU DON'T NEED TO USE THE WORD "[your word]" TO SOLVE THIS MYSTERY. The word you typed is not in the story's vocabulary. Sometimes a synonym or rephrasing will be understood. If not, The WITNESS probably doesn't know the idea you were trying to get across.

SORRY, BUT YOU CAN'T USE THE WORD "[your word]" IN THAT SENSE. The WITNESS knows your word but cannot understand it the way it appears in your input. It may be that The WITNESS uses the word as a different part of speech. For instance, you might be using LOWER as an adjective (as in PRESS THE LOWER BUTTON), but The WITNESS may know LOWER only as a verb (as in LOWER THE ROPE). It is also possible that your sentence made no sense at all: OPEN THE TAKE, for example.

I COULDN'T FIND ENOUGH NOUNS IN THAT SENTENCE! This usually indicates an incomplete sentence, such as PUT THE LAMP IN THE, where The WITNESS expected a noun and couldn't find one.

I FOUND MORE THAN TWO NOUNS IN THAT SENTENCE! An example is PUT THE SOUP IN THE BOWL WITH THE LADLE.

WHAT? You did not type anything after the prompt (>) and before pressing the RETURN (or ENTER) key.

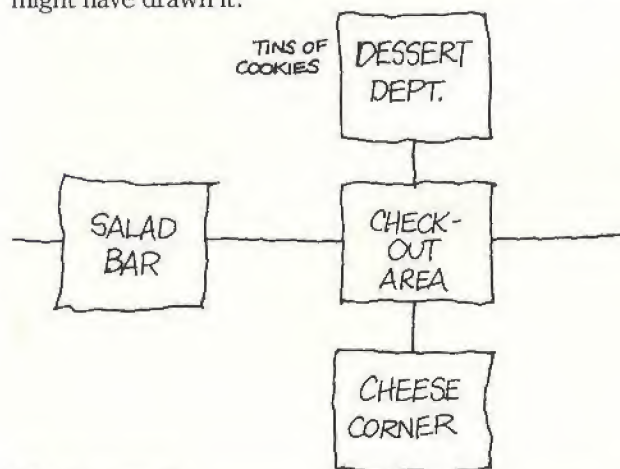
YOU CAN'T SEE ANY "[object]" HERE. The object you referred to was not present, or was not accessible to you (for example, it may have been present but inside a closed container).

SORRY, BUT ENGLISH IS MY SECOND LANGUAGE. PLEASE REPHRASE THAT. The sentence you typed may have been gibberish. Or, you may have used a syntax that The WITNESS does not understand, such as TAKE OVER WITH THE GUN. Try rephrasing the sentence.

Appendix E

Sample Transcript and Map

The transcript which follows is not from *The WITNESS*, but it does show many of the common interactions you will use in the course of the story. It contains several simple puzzles and their solutions, and will give you a good idea of how Infocom's interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



(cheese corner)

You are in the cheese section of Donna's Delicious Delicacies. Hundreds of different kinds of cheese are displayed in open refrigerated cases or are aging on the shelves. The finest Bries, Camemberts, Port du Saluts, Tilsits, and many other varieties exude a heady, cozy aroma. Saltless crackers of varying degrees of tastelessness fill a shelf on one side of the room. The only exit is to the north. You hear people arguing to the north.

> WALK NORTH

(check-out area)

You are in the check-out area of Donna's Delicious Delicacies. The store exit is to the east. Doors lead north to the dessert department, south to the cheese corner, and west to the salad bar. A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel. Lou, the store's overweight stockboy, leaves the room heading west. Donna, the surprisingly slim proprietor of this establishment, is here. Her face is flushed with anger.

Donna turns to you and says, "That boy had better watch his step. A lot of expensive food has been disappearing lately, and I've a good idea that he's been eating my inventory without my permission."

> DONNA, TELL ME ABOUT THE ARGUMENT

"I accused him of stealing, and he called me an ungrateful and suspicious beanpole. We exchanged some harsh words; too bad, really, because he's been a fine stockboy. But with this food disappearing . . ." She shakes her head in thought.

> WEST

(salad bar)

This is the salad bar of Donna's Delicious Delicacies. Behind refrigerated glass cases are dozens of appetizing and colorful cold salads. Donna's Antipasto Deluxe, lobster/seafood salad, marinated mushrooms, Artichoke Delight: all are attractively garnished, and the extravagant prices are tastefully posted in tiny black letters on the wall. The exit is to the east. A door marked "Private" is to the west.

> GO WEST

The door is locked.

> INVENTORY

You are carrying:

a badge

a pad of violation forms

a wallet containing \$10

> KNOCK ON THE DOOR

After a moment, the door opens and Lou, the stockboy, comes out, wiping his hands on a towel. "Yes?" he inquires politely.

> ACCUSE LOU OF STEALING

"Oh, I suppose Donna thinks everyone who works for her is stealing. Well, I'm not. I'm an honest, underpaid, unappreciated hard worker." Donna comes into the room. She looks very angry. Lois, the store's assistant manager, follows Donna into the room. Lois is a short but seemingly strong young woman. Lois is saying something to Donna.

> LISTEN TO LOIS

"When I came back from my coffee break, several cream puffs were missing, and a tin of the Danish butter cookies was open and half empty." Lois throws a look at Lou. "He's certainly large enough to eat more than that just for a snack!"

> LOIS, WHERE IS THE TIN OF COOKIES?

Lois looks at you coldly. "Where do you think?"

Donna, barely restraining her anger, says to Lou, "You're fired!"

> EAST

As you leave the salad bar, you somehow bump into Lois. "Hey, watch it!" she snaps.

(check-out area)

A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel. You hear people arguing to the west.

> NORTH

(dessert department)

You are in the dessert department of Donna's Delicious Delicacies. A refrigerated glass case holds a sinful assortment of cakes, pies, and pastries: Boston cream pie, seven-layer cake, raspberry-apple tarts, frosted cupcakes, and many other freshly-made baked goods. The cream puffs are not symmetrically positioned on their tray, indicating that some are missing.

There is also an open case containing candies and chocolate truffles. A shelf is stacked with tins of Danish butter cookies. On a table next to the shelf is an opened tin of cookies.

> EXAMINE THE TIN

(Which tin do you mean, a closed tin on the shelf or the opened tin on the table?)

> OPENED

The opened tin of Danish butter cookies is half empty. The shiny cover lies next to the opened tin.

> ANALYZE THE COVER

Your ever-helpful assistant, Sergeant Duffy, arrives suddenly and takes the shiny cover from you. "I'll have this analyzed in no time flat, Detective." He leaves as quickly as he came.

> SOUTH

(check-out area)

A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel. You hear people arguing to the west.

> CASHIER, WHERE IS DONNA?

"I think she's in salad." She returns to her book.

> TELL ME ABOUT LOU

(said to the cashier)

"Aw, he's nice. Very polite, you know?" She returns to her book.

> TELL ME ABOUT LOIS

(said to the cashier)

The cashier looks around to make sure no one is listening, then whispers, "Donna likes her, but Lois gives me the creeps! She's not very friendly, either. Whenever I ask her if she wants some lunch or somethin', she says, very haughty-like, 'I'm not hungry.'" She returns to her book.

Duffy comes in from the east. He hands you the shiny cover to the tin of Danish butter cookies. "Well, Detective," he says, "we found some fingerprints, but it'll take a little while to determine whose they are. I'll be back as soon as we know." He disappears as quickly as he arrived.

> GO NORTH

(dessert department)

There is an opened tin of Danish butter cookies on the table.

> LOOK

(dessert department)

You are in the dessert department of Donna's Delicious Delicacies. A refrigerated glass case holds a sinful assortment of cakes, pies, and pastries: Boston cream pie, seven-layer cake, raspberry-apple tarts, frosted cupcakes, and many other freshly-made baked goods. The cream puffs are not symmetrically positioned on their tray, indicating that some are missing.

There is also an open case containing candies and chocolate truffles. A shelf is stacked with tins of Danish butter cookies. On a table next to the shelf is an opened tin of cookies.

> HIDE BEHIND THE CASE

(Which case do you mean, the refrigerated case or the open case?)

> REFRIGERATED

You are now crouching behind the refrigerated case.

> WAIT

Time passes . . .

Lois comes into the room and looks around stealthily. Do you wish to keep waiting? > YES

Not seeing anyone in the room, Lois reaches into the open case containing candy and chocolate truffles. She eats one, two, three truffles. While she's chewing, she reaches for a fourth. Do you wish to keep waiting? > NO
> STAND UP.

You stand up and come out of hiding. Lois, seeing you, freezes immediately.

> ACCUSE LOIS OF STEALING

"Mnffmmpfrfm," she says. Her mouth is full of truffles.

> INVENTORY

You are carrying:

- a badge

- a pad of violation forms

- a shiny cover to a tin of Danish butter cookies

> LOIS, WHERE IS THE WALEET?

(You don't need to use the word "waleet" to solve this mystery.)

> LOIS, WHERE IS THE WALLET?

"Mnffmmpfrfm," she says. Her mouth is full of truffles.

> SWALLOW THE TRUFFLES

You don't have the truffles!

> LOIS, SWALLOW THE TRUFFLES

Lois swallows the truffles and looks at you guiltily.

> WHERE IS THE WALLET?

(said to Lois)

"What wallet? I've never seen your brown leather wa..." She trails off.

> SEARCH LOIS

Lois is carrying your wallet, which you reclaim.

> SHOW THE BADGE TO LOIS

"Oh, dear, this isn't my day," says Lois.

> ACCUSE LOIS OF PICKPOCKETING

"Um, well, I won't do it again?" She looks at you hopefully.

> ACCUSE LOIS OF STEALING

"Oh yes, well, um..." She trails off. Sergeant Duffy suddenly arrives. "Detective, the fingerprints belong to someone by the name of 'Lois O'Shea.'" Donna enters the room.

> ARREST LOIS

"Good work, Detective." Duffy gently leads Lois away. Donna says, "It looks as if I owe Lou an apology. Thank you, Detective." She hurries off.

Appendix F

We're Never Satisfied

Here at Infocom, we take great pride in the quality of our stories. Even after they're "out the door," we're constantly improving, honing and perfecting.

Your input is important. No matter how much testing we do, it seems that there are some "bugs" that never crawl into view until thousands of you begin doing all those wild and crazy things in the story. If you find a bug, or if you have a suggestion for some additional sentence syntaxes or vocabulary words, or if you found a certain puzzle too hard or too easy, or if you'd just like to tell us what you thought of the story, drop us a note! We love every excuse to stop working and fool around for a while, and a letter from you is just such an excuse!

Write to:

INFOCOM, INC.

55 Wheeler Street

Cambridge, MA 02138

Attn: PHONG

Appendix G

If You Have Technical Problems

You can call the Infocom Technical Support Team to report bugs and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5.00 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION.

Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *THE NEW ZORK TIMES*.

Appendix H About The Author

Stu Galley. Stu Galley was a student of physics and journalism when he discovered computers, which at the time were mostly just big number-crunchers. At first he thought computers were too much fun to be taken seriously, until he decided that physics was too little fun to be taken seriously. At MIT he discovered computer games and Lisp-like languages and met the other founders of Infocom. He began writing interactive fiction in 1982 and has authored *The WITNESS™* and *SEASTALKER™*, both for Infocom. His son enjoys interactive fiction more than his wife does.

Appendix I Copyright and Warranty Information

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conver

YOU'RE *"in for the kill..."* **BUT YOU MAY BE LEAVING FEET FIRST!**

Los Angeles, 1938: a seething brew of tawdry glamour and ill-gotten glitter, tinsel and tong wars, scandals, speakeasies and skullduggery. But out here in the foothills, listening to the Santa Ana Wind howl its way through canyons that seem continents away from the black-hearted pit of the Big Avocado, a small-town chief police detective like you can almost feel at peace with the world. Almost, but not quite. Because there's something in the wind, something that could turn your tranquil tank town into the newest feature exhibit at Madame Tussaud's.

You've been summoned by telegram to the bungalow of one of the local "pillars of society," a soldier of fortune in need of protection from

the threats of a sleazy writer who has him over the ropes. There's more to this case than meets the eye, however. One stiff has turned up already, and Death is poised to strike again, this time with you as the witness. You'll have just 12 hours to sift through scores of clues, follow up on a dozen leads and give a houseful of suspects the third degree. Your faithful assistant, Sgt. Duffy, who can run errands for you and give advice, will be on the scene. But you alone can persuade the court to render a verdict of guilty by establishing the motive, method and opportunity for the crime. Unless, of course, someone puts you to bed with a shovel first. *Hasta luego*, hawkshaw, and best of luck with your sleuthing.

The Table of Contents for the manual is on page 11. Read it to find what you need to know before you start the story.

Sunset in Echo Park